THE CROSBY VOICE

THE CROSBY VOICE ISSUE No 35 MAY 1986

Newsletter of the Victorian Bing Crosby Society
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Hello again,

I'm afraid that we're starting off this issue with some sad news. On April 14th, our good friend and the club's Secretary, Les Saynor, passed away. Les had been in declining health for the past couple of years, but I don't think any of us realized that we would be losing him so soon. Les celebrated his 66th birthday on the day of the club barbecue on March 14th and with hindsight, I'm so glad that we asked the band to play 'Happy Birthday' for him. You can read tributes to Les on pages 55 and 56 of this issue and if you would care to write something, we would be delighted to print it in our next issue.

Starting with this edition of the Crosby Voice, you may notice a slight difference to the look of the magazine. Give up? We have a new typewriter! My old Olivetti golf ball gave up the ghost recently so I invested in a new electronic Brother daisy wheel machine. I can feel the difference when I type. I hope that you can see it.

I suppose it had to happen sometime, but I made a very basic mistake with our last issue. Only member Peter Tatchell picked it up so I guess that it didn't worry anybody else, but we numbered the magazine No 36 when in reality it was number 35. To sort things out, we are calling this No 35. I realize that the dates won't match now but at least I'll avoid having new members in future who get back issues

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THE VICTORIAN BING CROSBY SOCIETY, P.O. Box 422, South Melbourne, Victoria, Australia 3205.

Affiliated with the Queensland Bing Crosby Society, P.O. Box 92, Ferny Hills, Queensland, Australia 4055.

EXECUTIVE COMMITTEE: President - Bob Machliss. Vice-President - Ken Orren. Treasurer - Keith Dorman.

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writing to me to ask where the missing copy is! It may prove a problem for future historians, but that doesn't worry me too greatly at this point in time.

This issue is packed with a variety of items, in particular a large number of advertisements which feature Bing. Recently we purchased a large pile of old magazine clippings from the USA, among which were the advertisements featured on various pages throughout this edition. By the way, our cover illustration is blown up from an old G.E. ad from the early 1950's.

Vern Taylor has been ill in recent weeks and so could not complete his promised article 'Transcribing Bing' in time for publication. However, we do have a very interesting feature on the Crosby singing style, supplied by our Brazilian member, João Daudt D'Oliveira Neto. This starts on page 5.

Crosby and golf are still in the news quite often. On pages 27 - 31 you can read of Nathanial Crosby's progress and also the latest developments with the old Pebble Beach Gold Tournament.

One of our members has some Crosby sheet music for sale and you can see the titles in our centre pages.

Member Bob Schrader submitted a letter he received back in 1950 from the Australian branch of the Club Crosby. You can see a copy of this on pages 37 and 38 and read how they did things in those days.

Volume 6 in the Chronological Crosby LP series hasn't materialized yet, although we believe that it is only a few weeks off. However there are several new Crosby releases of interest including a picture disc of White Christmas from the UK. See pages 47 - 50.

US member Mark Scrimger has done some digging and come up with all the facts on Bing's visit to Front Royal. To where?! See page 51.

Our Trading Post has some quite interesting material this month. A great opportunity for you to pick up some rare Australian LP releases. See page 53.

There's also some exciting news about planned compact disc issues of Bing's Decca material. Page 60 has all the details.

Enough of all that. Let's get underway, as always, with Future Functions.

FUTURE FUNCTIONS

MONDAY JUNE 2ND - FILM EVENING

Here's a film that we haven't screened for some years. It comes from 1939:

"STAR MAKER"

Along with Bing, the film stars Linda Ware, Louise Campbell, Ned Sparks, Laura Hope Crews, Walter Damrosch and Billy Gilbert.

The companion piece is one that I know a lot of people will be wanting to see:

"GOLDDIGGERS OF 1933"

which stars Dick Powell, Ruby Keeler and all the old familiar faces from the Busby Berkeley stable.

We've now settled comfortably into our new venue - the theatrette of the AMP Building, corner Bourke & William Streets, City.

As per usual, please try to arrive around 7.00 so we can get underway spot on 7.30.

Unfortunately, we've had to increase door charges slightly. This is because the AMP charges around $200 for the hire (and believe it or not, that's very reasonable these days) and we have to cover our costs on the night.

Accordingly, the new charges will be:

MEMBERS $4 MEMBER FAMILIES $6 PENSIONERS & STUDENTS $2
and NON-MEMBERS $5

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PAST FUNCTIONS

MONDAY FEBRUARY 24TH - FILM EVENING

For the first time in memory, yours truly was unable to attend a film evening o f the Society. Unfortunately, my office, having no sympathy

with the VBCS Society, sent me interstate on business during that particular week. From all reports, more than 80 people turned up and really enjoyed the screening of "WHOOPEE" and "BIRTH OF THE BLUES". (Perhaps I should stay away more often!)

FILM EVENING - APRIL 28TH

Maybe a lot of you forgot the date (or maybe because I was back), but only 60 people turned up for our screening of "ROSALIE" and "GOING MY WAY". Nonetheless, the films were greatly enjoyed, the first particularly by a contingent from the "Nelson Eddy and Jeannette MacDonald Society". Unfortunately, we didn't check out the running times of the movies beforehand (both were 2 hours long!) and so we didn't wind up until midnight! Sorry about that, people.

Raffle prizes on the night were won by Ken Orren, Vivian Toms, Betty Stevens and Ted Paradissis.

ANNUAL BARBECUE - SUNDAY MARCH 16th

Like our film evening on April 16th, this function was not as well attended as previous years. However, in this case, we believe that the problem was that we didn't get the advance notices out until very late - only about 1 week before.

However, the day did go off very well and our thanks in particular go to Maureen and Wally Caron for allowing us to take over their backyard once again. Thanks also go to everyone who helped on the day. Jim McManus did sterling work as general MC, raffle ticket seller and enthusiasm-generator!

Sadly, this Barbecue was the last time that we were to see our friend Les Saynor. Just four weeks later he was gone. Les's last contribution to the society was a giant styrofoam mounted cut-out of Bing's head (taken from an old movie poster of "Here Come The Waves" across whch he had painted "The Victorian Bing Crosvy Society".

You can see this cutout plus a couple of the members in photographs supplied by Kevin Sheather, on page 59.

BING

THE MOST IMPORTANT SINGER IN POPULAR MUSIC.

by JOÃO DAUDT D'OLIVEIRA NETO

I'm very pleased to be able to bring you this highly individual article on the Crosby singing style. It was written by João Daudt D'Oliveira Neto, the club's one and only member in Brazil. The article originally appeared in a Brazillian magazine and João has supplied us with an English translation. For your interest, we reproduce a page of the original article on the opposite page.

JETNEWS JETNEWS

João sabe-tudo... de jazz

Com absoluta naturalidade, demonstrando conhecer intimamente um por um, ele fala de Crosby, Dorsey, Lester Young, Duke, Oliver, Armstrong e Sinatra. Sabe tudo de suas carreiras, de seus altos e baixos. Conhece a biografia de cada um e [illegible] por muito tempo uma troca de correspondência para confirmar dados sobre suas vidas. Tem uma grande biblioteca sobre esses "monstros sagrados", inclusive revistas especializadas em jazz e nada menos que [illegible] long plays, alguns raríssimos, [illegible] mesmo lançados comercialmente [illegible] de gravações [illegible] shows [illegible] The Voice para os soldados [illegible] nos em plena guerra do Vietnam.

[illegible] à parte [illegible] em jazz e em Sinatra, o nosso colega João Daudt D'Oliveira Neto, do setor de promoções da Gerência Comercial Rio [illegible] há quase vinte anos se dedica a maior parte de seu tempo livre para pesquisar, aprofundar seus conhecimentos e reunir o maior número de informações possíveis sobre a vida e obra dos grandes nomes do jazz e de Sinatra. Nos dias de folga, ou mesmo depois do trabalho, João Daudt fica em casa. Em seu bem equipado quarto de som, ouve música, lê revistas especializadas no assunto e prepara a correspondência que troca semanalmente com colecionadores de jazz em quatro cantos do mundo. Volta e meia faz gravações em fita para presentear os amigos.

Ao som de "All the way", João Daudt conta como teve início [illegible] de discos de jazz e sua paixão por Frank Sinatra [illegible] da atualidade".

[illegible] com a revista [illegible] e explodia com os Beatles. Ao contrário de seus colegas e amigos [illegible] a consumir [illegible] as músicas de Elvis Presley e do quarteto inglês, Daudt manteve-se fiel a seus ídolos, ao romantismo de Pat Boone e Nat King Cole. Nesse mesmo tempo despertou para o jazz, com preferência pelas composições anteriores à década de trinta.

Gosto apurado [illegible] músicas, "graças às minhas tias e à vovó, concertistas", não demorou muito para dar início a uma vasta coleção de discos. Os primeiros que comprou, em 1960, foram os de Lester Young e, em seguida, os de Bing Crosby. Daí para Sinatra foi um pulo. O primeiro disco foi Where or When, gravado pela Columbia. Por que Frank Sinatra e não outros muito mais famosos naquela época? "Porque, de todos os cantores que conheço, somente ele sabe viver as músicas que canta. Diz coisas verdadeiras, sentidas. Fraseado impecável, bom gosto, senso rítmico incomum. Apesar de não conhecer nenhuma nota musical é capaz de reger uma orquestra de forma notável. Melhor que muitos maestros."

Em 1963 nosso colega Daudt passou a adquirir discos diretamente das companhias gravadoras. Ao mesmo tempo começou a contatar colecionadores, para aprofundar seus conhecimentos. Fez o mesmo com sociedades de Frank Sinatra e Bing Crosby. Hoje ele é filiado a seis delas, cujas sedes estão localizadas nos Estados Unidos, Inglaterra e Austrália.

Graças à coleção de discos, revistas e livros que possui sobre os mais consagrados ídolos do jazz e de Frank Sinatra, nosso colega João Daudt d'Oliveira Neto é, seguramente, uma fonte de consultas que já começa a ser explorada pelos que querem obter informações sobre os maiores intérpretes de jazz que o mundo conhece.

In this article, I will endeavour to give you my impressions of why I believe that Bing Crosby is the most important singer in popular music.

It is all very well to speak of Bing nowadays as a great innovator, an original, a singer who created a whole new style - and so on. However, to know why he was the greatest all-time singer, it is essential to undertand the meaning of his art.

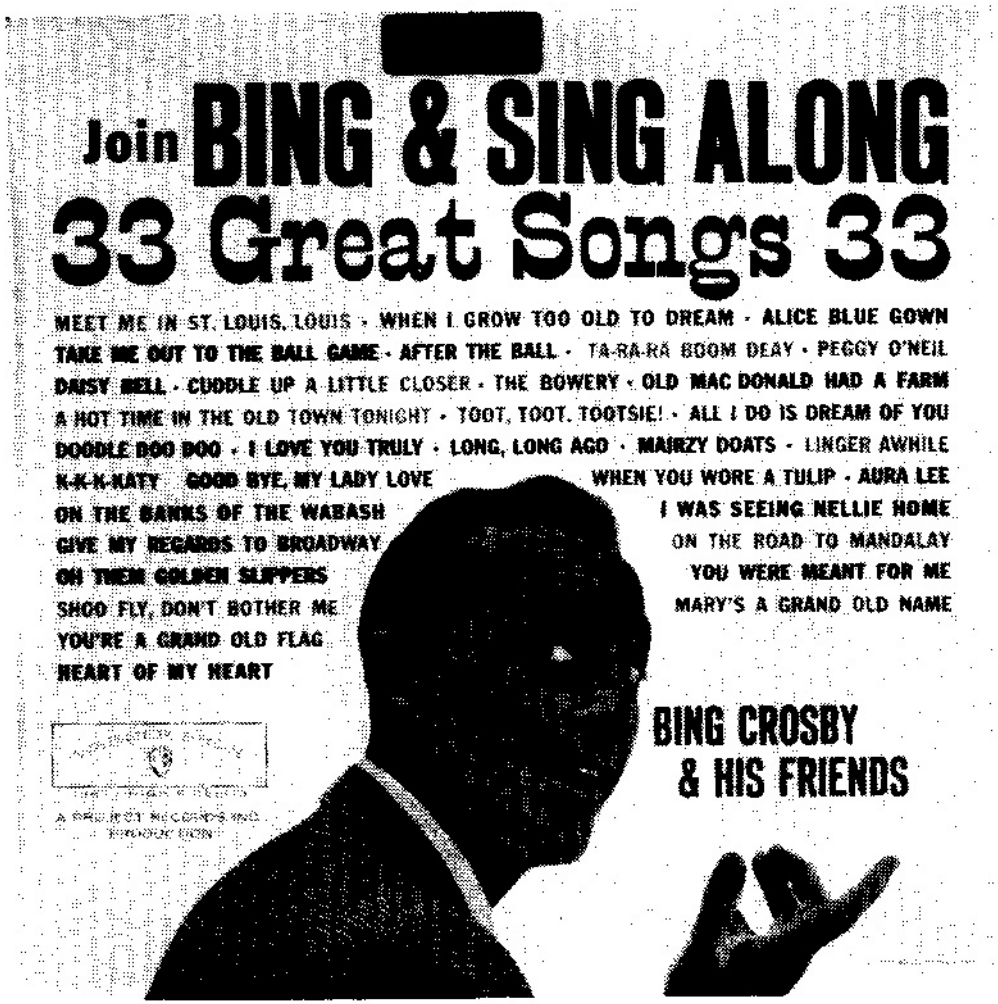
It is well known that he paved the way for singers like Frank Sinatra, Perry Como, Tony Bennett or even Elvis Presley - but to some people, he still wasn't the greatest of all of them. In my opinion though, none of them compare to Crosby. His importance increases when one looks over the panorama of American popular music in the late 1920's. It is easy to see that there was no-one then like Bing. Johnny Mercer once stated that he was surprised when he first heard Bing's 1928 recording of Old Man River. Although jazz singers of the day had a great influence on Bing, they had a different approach again. Crosby created a completely new style, a new vocal conception and a new style of phrasing.

Frank Sinatra once declared that he would never have become a singer if it hadn't been for Bing Crosby.

But why was Bing the greatest popular singer? By the way, I should say that not everyone agrees that he was the greatest. Henry Pleasants (The Great American Singers) and Benny Green (The Rerprise Years) consider Sinatra to be the greater. Personally, I believe that they were very inaccurate in analysing Bing's style, and in this article, I will endeavour to show why.

For a start, they appear to be narrow-minded and quite devoid of a deep knowledge of Bing's art. Crosby developed such techniques as the lowering of the voice (a technique much exploited by Sinatra) and whistling in an original, improvisational form to embellish the melody. Bing's whistle has the same structure as the clarient in Jazz - one on hand accentuating the rhythm, on the other adding richness to the tune. I believe that it was Bing's rhythmic sense, his low notes and high notes adequately reached, and his pitch and tonings that made him the best singer.

Mr Pleasant's viewpoint is based mainly on his establishing that Sinatra has a higher range than Crosby - consequently allowing him to add more colour to his interpretations.



As to his point on 'range', if the right measure of a popular singer's quality is range, then Tony Bennett is the 'best' singer for his range is greater than either Crosby or Sinatra! Then again, surely an opera singer would even more be an accomplished popular singer!

The simple fact of the matter is that popular singers cannot be judged by the same standards as those of the bel canto and Wagnerian school. If this were the case, we should return to the standards prevailing before the B.C. (before Crosby) period.

No, what is important is the ability of the singer to achieve the happy balance between his or her vocal and range limitations. Some singers have a wide range but are only fair singers; there are others who have a limited range but are excellent singers. And of course, there are songs which are better suited to a particular kind of voice and this helps explain why certain great singers recordings are sometimes worse than recordings of the same songs by lesser artists. High notes are only partly important. We can quote a good many singers who despite their limited range, are among the cream of the top interpreters.

What one can certainly say is that top notes were not Bing's cup of tea. On looking through his discography in detail, we'll find the truth of my words on Bing's top notes. It can be seen that he chose other styles of singing, even though his voice was naturally gifted with volume and an incomparable richness.

Bing himself penned the following lines for the cover of his LP "Join Bing and Singalong": "Naturally, you have to sing along with gusto and abandon. Don't look at the other fellow like he's giving an audition, Rear back and take your best shot and you'll find out what I discovered long ago...there's no trick to singing...it just takes guts. Now I have an excellent vocal group backing me on this album. The tempos were selected by an old saloon singer from New York's Third Avenue, and the keys which have been chosen are guaranteed not to give anyone a slipped disc or a vocal hernia!"

These lines very clearly define Bing's choice as to the use of his own voice. The reason that one thinks of Bing as casual or relaxed is because he didn't need to make a great effort to sing like many other singers do. No one else in showbusiness had his kind of voice.

Some say that Frank Sinatra has a greater involvement with a song - a point with which I disagree. I believe that Sinatra is basically a saloon singer , who, through his songs, sings about his own life, whereas Crosby is a more romantic singer.

From my observation, Sinatra's most popular songs tend to be about frustration, despair and unrequited love affairs - whilst Crosby's are more tender and more optimistic.

In addition, their private lives often reflect on an artist's career. Perhaps this is one of the reasons why people seemed to want to sing like Bing for so many years.

In the 1940's, Sinatra was no match for Crosby, however he managed to be a much better singer in the 1950's, undoubtedly his best years.

However, I believe that he was never better than Bing. At the time, Bing recorded very little, while Sinatra could take advantage of the new sound techniques to record the best-ever albums in his entire career, for Capitol.

I think that is also significant that at this point in his career, Sinatra was down on his luck. Therefore, he had to make the most of

each and every opportunity before him and could afford to experiment with new types of orchestrations and arrangements. At a time when Bing had slowed up his recording pace, Sinatra was able to establish himself definitively as a singer.

Around this time however, Bing recorded the album 'Bing Sings Whilst Bregman Swings', his first with a modern accompaniment and the first that truly took advantage of the new recording techniques.

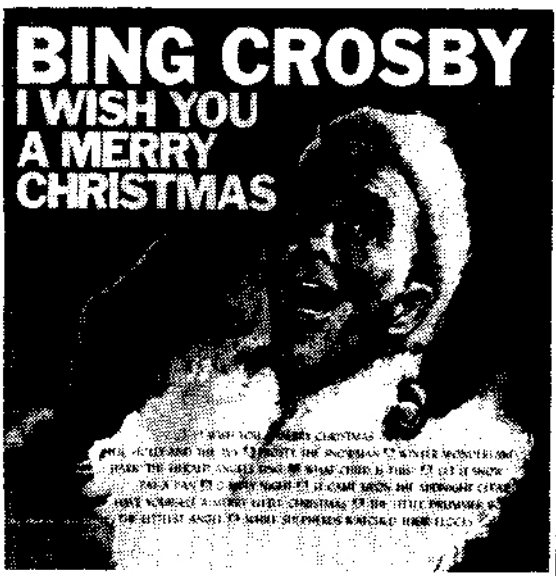
The result was an excellent recording. Bing's swing, his impeccible taste in choice of songs and his fabulous interpretation leave no doubt about the greatness of this LP. I do not agree with our dear friend Ken Barnes when he said that this LP was a poor second to Sinatra's 'Songs For Swinging Lovers'. Bing's interpretation is perfection for start to finish, and especially, his recording of 'They All Laughed' is definitive. Ella Fitzgerald made a nice recording of this song as did Sinatra in 1979, however Bing's version is beyond compare.

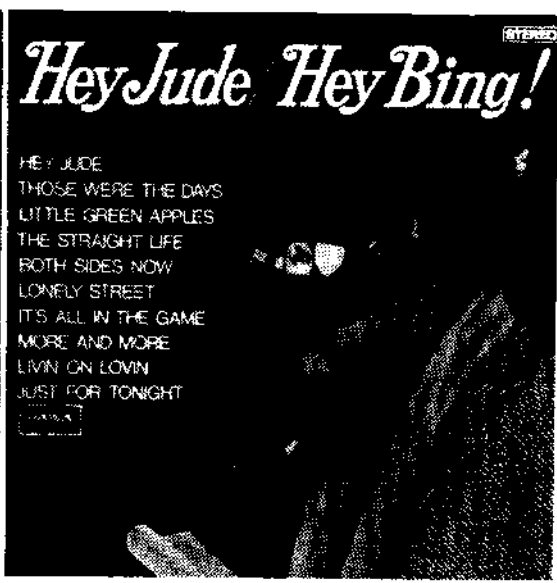
Even though Bing had slackened off his recording pace, he nonetheless recorded many fine albums in the fifties and sixties. In addition to the previously mentioned, there was 'High Society', 'High Tor', 'A Christmas Sing With Bing', 'Some Fine Old Chestnuts', 'New Tricks', 'Fancy Meeting You Here' (I agree with Ken Barnes on the greatness of this LP), 'Bing and Satchmo' and 'We Wish You a Merry Christmas'.

(I think that the song 'The Littlest Angel' is truly wonderful and deserves to be more often mentioned for it is a lesson on Bing's singing.) 'Hey Jude Hey Bing' may not be one of Bing's best albums but it a very good album and I can't understand why it has been disregarded. Maybe Jimmy Bowen's orchestrations could be better, but we should never overlook Bing's interpretations of songs like 'Lonely Street', 'Those Were the Days', 'It's all in the Game' and 'Just For Tonight'. The song 'Hey Jude' was usually sung with a rock and roll beat, but Bing sang it more in a ballad style and proved that this change was an improvement.

During the seventies, Bing recorded several never-to-be-forgotten albums. His recording of 'Autumn in New York' is particularly memorable. Although Sinatra recorded it first and is therefore more closely identified with the song, I believe that Bing's version overshadows the original.

Henry Pleasants states that Bing's shortcoming is his lack of range and that if Bing were to go beyond his working range, his voice would lose its characteristic beauty and sound ordinary. Nothing could be further from the truth! Comparing Sinatra and Crosby again, Bing's top notes are strong and deep whilst Frank's are sharp and high.





It is interesting to compare Bing's two different recordings of 'Accidents Will Happen'. On the first, he sings without forcing his voice level, trying to make the most of his vocal richness. On the second, the duet with Dorothy Kirsten, Bing considerably increases his volume and his range becomes wider without losing its fundamental character. After all, he is dueting with an opera singer and few singers, in terms of range and volume, are capable of doing that!

As a result, on both interpretations, Bing manages to give this nice Burke and Van Heusen song a dramatic force of rare beauty. In 'Milady', another duet with Dorothy Kirsten, Bing's top notes are extremely strong and his volume very powerful. So much for Mr Pleasants!

In 'Old Man River' (1945), Bing manages to reach the top notes without sacrificing his pitch, his volume or his voice quality. He proves that he can easily go from the low notes to the top ones. The climax to 'Old Man River' is a real challenge for any singer, let alone the bass singers for whom it was originally composed. The record is a Bing Crosby tour de force and certainly one of the highlights of his entire career. Of his five commercial recordings of the song, none can compare, in the view of this writer, with the 1945 waxing. Bing sings it with impeccible phrasing and a depth of feeling rare for any singer, and concludes the record with a shattering climax.

Musical theories such as those of Henry Pleasants, this is to say, that a singer's range is an octave and a sixth or two octaves and a third, prove nothing. In regard to Bing's singing, they do not aplly. One can never assess any singer's ability without taking into account a whole complex of circumstances. I still believe that Bing's singing abilities have been defying evaluation in the past. The great secret of Bing's singing lies in his vocal richness. This is what critics should evaluate. Crosby had no need to impress by grandeloquent effects.

When one says that Bing sings at a conversational level, it was because this was what he wanted to do, but on no account should this statement be distilled down to mean that Crosby was voiceless or that he lacked range. It is time once and for all to put an end to these false ideas about Bing's singing. If Bing sang in this fashion it was because he thought that it would sound better that way and his greatness consists in his having this original approach to a song.

Let us take another recorded exampled. Both Bing and Frank recorded the song 'The Second Time Around'. Consider the words:

"Love is lovelier, The second time around, Just as wonderful, With both feet on the ground" and "It's that second time, You hear your love song sung, Makes you think perhaps that love like ours, Is wasted on the young". Sinatra reinforces the notes by singing higher to obtain more volume. Crosby on the other hand doesn't worry about emphasizing the notes, because his voice naturally contains volume. When Sinatra said that his style was much more difficult than Crosby's, I believe that he really meant that he had to raise his voice more to reach the higher notes. But by no means is his style more complicated than Crosby's. There is a clear cut distinction between their types of voice. Sinatra's is smaller as regards volume, although his breath control is definitely better. It was this breath control that Sinatra used to create a new style.

Let us examine some other examples of Bing's range. In his recording of 'Straight Down the Middle' he reaches the top note at the end in remarkable fashion. In 'Hark the Herald Angels Sing', Bing manages to sustain the high notes from start to finish. Other good examples may be found in 'The Land Around Us', 'God Bless America', 'Ballad For Americans' and 'Singing In the Rain'.

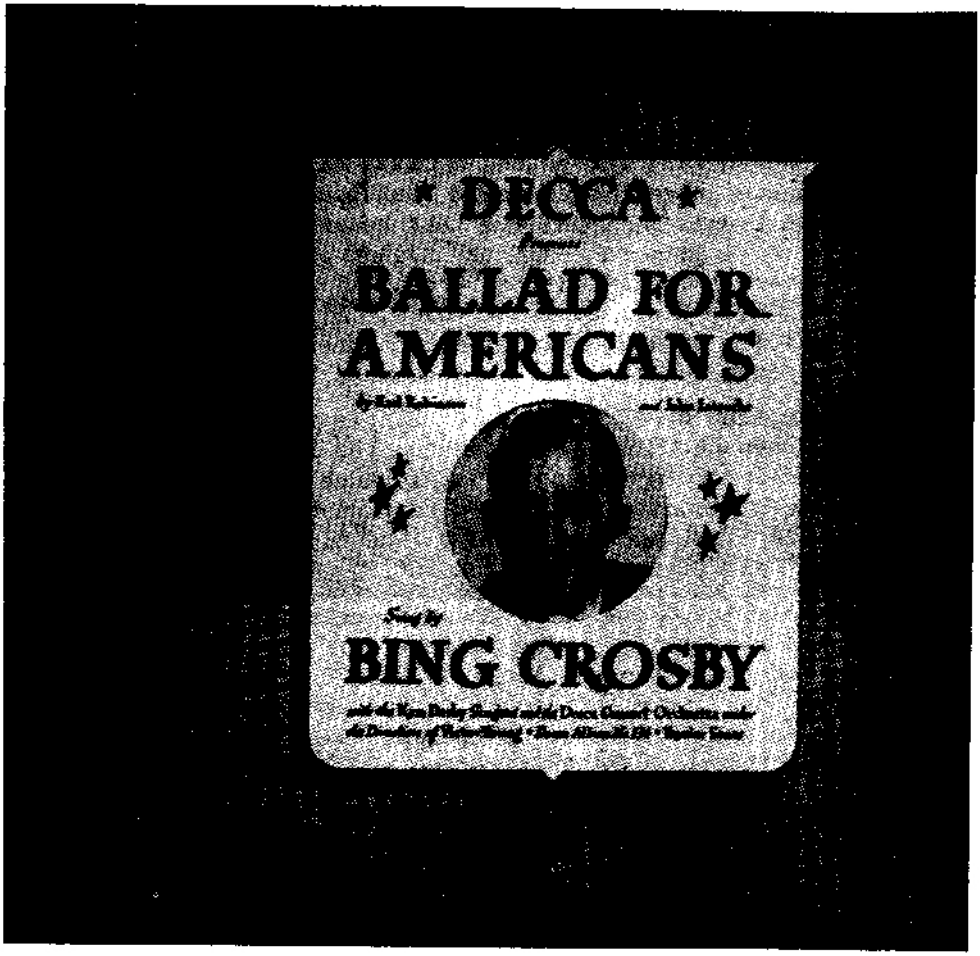
Of course, there are many Crosby records, which, if taken in isolation, can give the <u>opposite</u> impression. These include 'Thoroughly Modern Millie', ' Put Your Hand in the Hand', 'Seven Nights a Week' and 'Love and Aloha'. However, although Bing deliberately softens his voice on the end notes of these records, it <u>was</u> a trick that he used quite often.

Bing's singing was always original and generally loaded with subtleties. Even after 1938, Bing had F sharps as recordings of the period prove.

To the best of my knowledge, critics on the whole, are not aware of the range of the Crosby discography. How can they judge Bing's singing without listening to a truly representative cross section of his recordings. If they did, they would understand his vocal abilities.

I also cannot understand why critics have avoided commenting on Crosby's <u>low</u> notes - those notes which add dramatic force and vigour to a song's interpretaion. When Ella Fitzgerald was interviewed at the time of Bing's death, she said loudly: "Oh, those low notes, those wonderful low notes, they are so beautiful."

Bing's interpretation of the song 'The Littlest Angel' is a case in point. It is full of low notes! Crosby is the only singer I know



capable of creating so many climaxes in the same song. Just listen to this record carefully and you'll see what I am talking about. I honestly believe that the greatest challenge for any singer is to produce their low notes with richness and feeling.

Perhaps some people think that producing proper top notes offers more of a challenge. Not so these days when recording techniques can

MID-WES

artificially fabricate missing top notes! All you have to do is sing your highest possible note and leave the rest to the sound engineers. Even without these techniques, it is possible to cover the higher notes by having the arranger write clarinet notes and then singing at a lower scale. But so far as low notes are concerned, it's impossible to beat a retreat.

Good taste, low notes and top notes adequately reached are the solid elements required for good interpretation. One can quote the Xmas songs as a good example. Many opera singers have tried to sing these songs; however they have been unable to delve into the intimacy of them. They think of Christmas songs in terms of high notes whereas what is essential is the interpretation that springs from the heart. Thus, recordings such as Birgit Nilsons "O Holy Night", Pavarotti's "Adeste Fidelis" and Jessie Norman's "Oh Holy City" lack emotional depth to say the least. There has never been a singer who so intensely and perfectly captured the spirit of Christmas as Bing. He is the embodiment of Christmas.

To my judgement, Bing Crosby was the greatest singer of the twentieth century. As an artist, his popularity was astounding. He was the only popular singer who won an Oscar for best actor, his record of "White Christmas" is the biggest selling recording of all time, his radio programmes were top-ranked for over two decades, his movies were top box office attractions for a similiar period and he is still the number one singer in terms of record sales.

Elvis Presley isn't in first place. The figures are debatable, particularly when one carefully reads books such as the Guiness Book of Records, contacts the record companies and researches other sources. After Elvis's death, Colonel Tom Parker cleverly made up statistics. This is a very serious subject which will be reviewed in another article.

I have read some books which quote the LP "High Society" as a million-seller and some authors assume that Bing had more than 28 golden records. If one can measure Bing's achievements in round figures, he was first in record sales, first in movies and first in radio. No other singer managed to equal these accomplishments.

It is essential that historians re-analyse Bing Crosby's career. We need a new an updated book to study extensively his voice and his greatness as a popular singer.

I am sure that such a book would unquestionably come to the conclusion that Bing was the greatest singer of all-time.
In my opinion, there isn't even the remotest possibility that he will ever have a successor. We owe him much that through his art we have learned the true meaning of love and beauty.

We all know the world famous story related by Apolodore to his travelling companions on their way from Falero to Athens, about the banquest offered up by Agathon to celebrate his first literary success. The main purpose of this banquet was to talk about beauty and make an aplogy of love. Plato, as a perfect lover of beauty, made a speech about love, considering it as a genius of the soul

Thus is music an art, requiring besides, a great command of technique, poetry and sensibility. Bing Crosby may be spoken of as belonging to the strict inner circle of privileged artists whose understanding of beauty, poetry and technique, goes far beyond the normal limits.

His answer to the musical violence, so common in today's lyrics, was the beauty of his voice and his fabulous art of interpretation. Let all of us know how to take advantage of the 'musical banquet' that Bing Crosby offers to our sensibilities.

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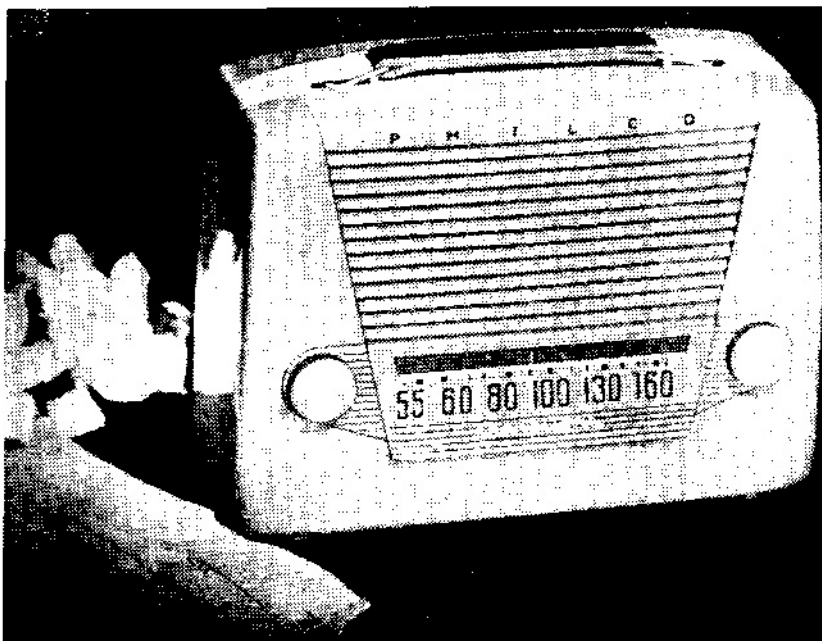
WOULD YOU LIKE TO WRITE TO JOÃO?

João is always interested in making contact with other members and he often has Crosby records on Brazilian labels for trade. His address is:

Rua General Urquiza 119
Apt 207
Leblon 22431
Rio de Janeiro
Brazil.



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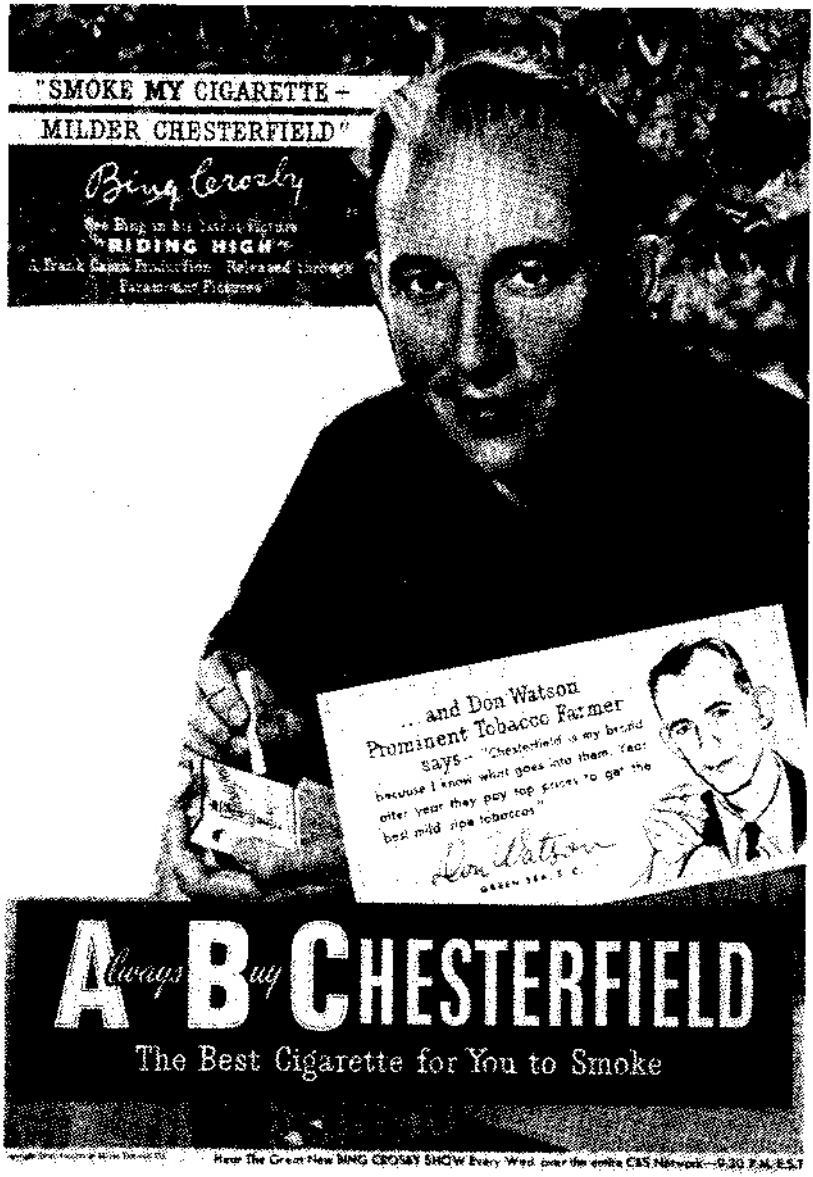
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Bing Crosby
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... and Don Watson
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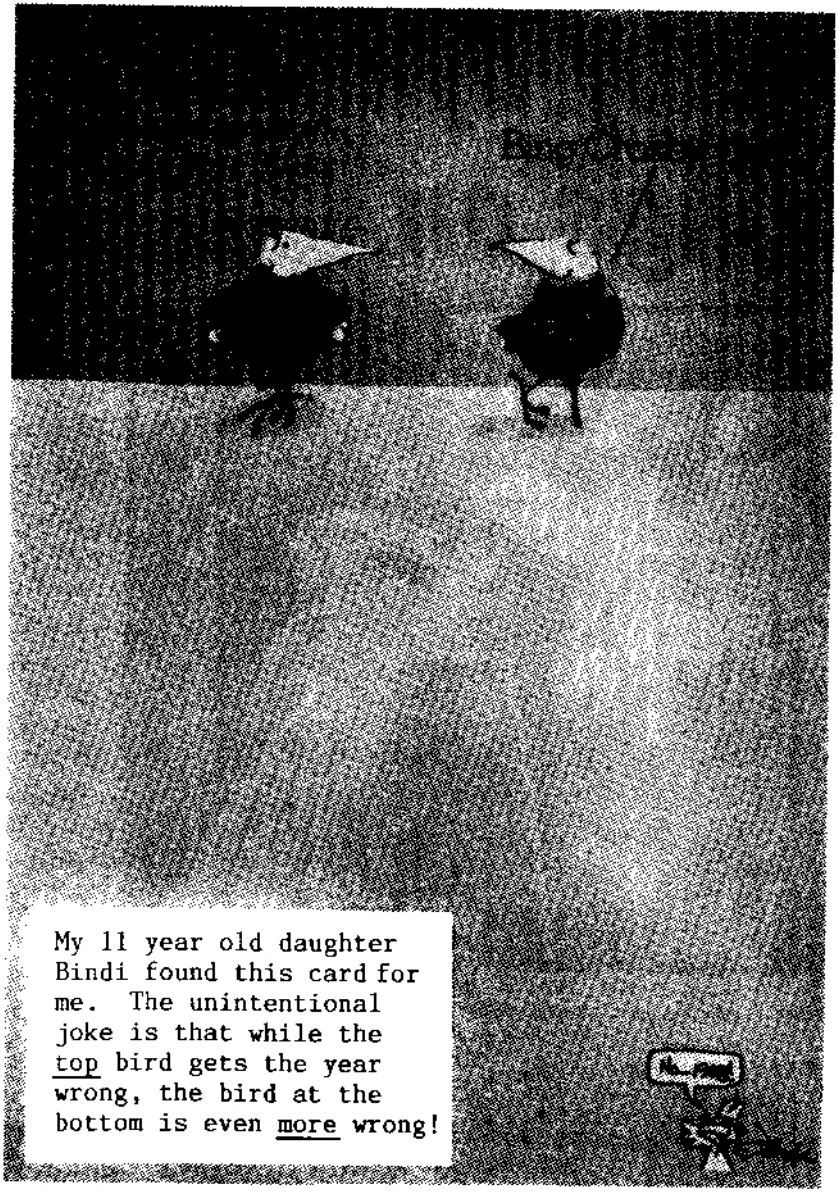
CHOCOLATES

A WOMAN NEVER FORGETS THE MAN WHO REMEMBERS


Happy New Year
My 11 year old daughter Bindi found this card for me. The unintentional joke is that while the top bird gets the year wrong, the bird at the bottom is even more wrong!

Crosby dynasty swings on

PREFERRED LIES
with TOM RAMSEY

☐ FLASHBACK: All eyes are on Nathaniel Crosby as he drives at the third during the British Open at Troon

WHEN Nathaniel Crosby, Bing's youngest son, won the US amateur title, he wore a badge around his neck.

In times of stress he reached for it and rubbed it with his fingers, much as Aladdin with his magic lamp.

It had the same effect. In a field stocked not only with members of

the Walker Cup teams of both the USA and Great Britain, young Crosby, here for this month's Australian Masters, won all his matches and the coveted championship.

The badge Nathaniel had rubbed constantly during the matches had been given to him by his father before he did. Therein lies a story.

At the peak of his career as an entertainer in the 1930s and 1940s, Bing Crosby played a very respectable game of golf.

His handicap ranged from scratch to two.

Bing was the most accomplished and serious golfer to come from the theatrical world.

On a number of occasions he entered the US amateur title. In 1940 he entered and was among 16 players competing for four places

BING Crosby (left) and Randolph Scott . . . top shooters as amateurs

in sectional qualifying at the Bel-Air Country Club, in Los Angeles.

Crosby shot 152 for the 36 holes of qualifying, the same score, by the way, as Randolph Scott, the cowboy movie star.

Both qualified but Scott did not make the trip to New York to compete.

In the championship Crosby's presence created a sensation.

Crowds swarmed around him and he found it difficult to play his shots. The New York State Troopers were eventually called in to protect the singer. Crosby, understandably, shot 83.

The next day the crowds were even more unruly, and at times it took police 15 minutes to clear a path for his shots.

He shot 77 and did not qualify for the match-play section of the title.

Bing Crosby did not play in another amateur title.

But he cherished the player identification badge he wore that week and stored it among his keepsakes.

It was later made into a necklace.

This was the badge Nathaniel wore on his way to winning the US amateur title four years ago.

Now he is a professional, and while he does not need the money, he is anxious to forge a successful career in the game.

Nathaniel has been close to golf all his life.

He remembers seeing pictures of himself with a golf club in his hand at three or four years of age, but, he says, he did not really hit a ball until he was about seven.

He is obviously an accomplished golfer. He was 19 when he won the amateur title – one of only five players to have achieved the feat before his 20th birthday.

When the final putt fell into the hole, veteran Bob Rosburg, the 1959 US PGA champion, says Nat's face showed expressions of astonishment then pure joy.

The AT&T Clambake?

Somehow, the Name Just Doesn't Ring True; Without Bing, It's, Uh, Phony

PEBBLE BEACH, Calif.—For the first time in 40 years, Bing Crosby's name will not be on a golf tournament on the Monterey Peninsula this winter.

The flower of the PGA Tour has returned to the Del Monte forest this week, but the pros are here to play in what Crosby's widow, Kathryn, has labeled "just another corporate sideshow," the first AT&T Pebble Beach National Pro-Am.

After a bitter dispute with the PGA last April, she yanked her husband's name off the tournament that Bing started at Rancho Santa Fe in 1937 as a party for his Hollywood friends and a few professionals.

Mrs. Crosby has put her husband's name on a celebrity-amateur tournament that will be played in June at the Bermuda Run Country Club in Winston-Salem, N. C., but at least one Crosby, her son Nathaniel, 24, expects to have it back on the pro-am here, probably next year.

"We're still involved," said Nathaniel, who replaced his famous father as tournament host in 1978 at the age of 16. Nathaniel and his brother, Harry, are, in fact, the co-hosts of the tournament this week. Nathaniel, a former U.S. Amateur champion who competed on the European professional circuit last summer, is also playing in the tournament.

The reason he and his brother are still involved, Nathaniel said recently in an interview at the Carmel Valley Country Club, is "to keep our foot in the door, in case Mom should change her mind. This would give her a way to get back into the tournament. And hopefully, she will change her mind. I hate to think of my dad's name not being on the tournament."

To keep the door open, Nathaniel said, he has stayed in touch often with the Monterey Peninsula Golf Foundation, which runs the tournament. "If she did change her mind, they would be willing to receive her with open arms," he said. "The AT&T people, I know, would love to have dad's name affiliated with the tournament."

Bing once had a television program called, "The Bing Crosby Christmas Show, by AT&T," Nathaniel said. "I had hoped, ideally, the tournament would be called the Bing Crosby National Pro-Am, sponsored by AT&T."

Before that can happen, however, a lot of bitterness must be erased. Mrs. Crosby leveled some harsh criticism at the PGA and the Monterey Golf Foundation when she withdrew, saying that her decision was irrevocable.

"It's up to mom," Nathaniel said. "It will be hard for her to change her mind because her decision was so public. She's very strong-minded.

"Mom has kind of got caught between two things. She has her tournament in North Carolina now, and she is going to try to say it is a continuation of the Crosby. I think that is kind of like celebrating Christmas in June. It is a different format. This tournament is dad's idea. But I think there is room for two Crosbys."

It is still hard for him to talk about his mother's decision freely, Nathaniel said. Asked if he had talked to her recently, he said they exchanged letters last fall.

"I would admit to a temporary rift in the family," he told the Monterey Peninsula Herald last month. But at Carmel Valley, he said, "I hope that when the dust settles, she will see the light. But she feels very strongly about it."

Mrs. Crosby's anger over the commercialization of the Crosby Clambake is not shared by her son. "The way purses have increased, it's impossible not have a commercial sponsor today" he said. "AT&T can market the tournament so much better than we can."

Few tournaments have the tradition and nostalgia Bing's show had. After staging six clambakes at Rancho Santa Fe, a course near his Del Mar race track, Crosby abandoned the tournament during World War II and brought it here in 1947 as the Bing Crosby National Pro-Am.

Until Crosby's death in 1977, his pro-am was as much a party and social event as a golf tournament. All the fun, however, didn't make it popular with many of the pros and the men who run the PGA Tour.

Apparently, the Monterey Peninsula Golf Foundation also became disenchanted. In its press brochure, the names Bing Crosby or Bing Crosby National Pro-Am do not appear even once.

Without ever saying what the old name was, the publicists said in one press release: "The tournament received its new name after the Monterey Peninsula Golf Foundation last year agreed to sign AT&T as a corporate sponsor."

The change to corporate sponsorship probably was inevitable. After Crosby's death, the tournament became less a party and a bigger tournament. Tradition has little place on Deane Beman's corporate tour today, and the pros have virtually no feeling for it. Andy North, U.S. Open champion, said maybe it could be called the ex-Crosby.

The typical response from the pros here Wednesday was, "It's a shame Crosby's name is no longer on the tournament, but I don't think it will make any difference."

While Crosby's name is missing, nothing else has changed except the prize money, which was increased by $120,000 to $660,000. That's a bonus the pros got from AT&T.

The best pros and a flock of celebrities are here, as usual—among them, Jack Nicklaus, Tom Watson, Lee Trevino, Fuzzy Zoeller, Jack Lemmon, Clint Eastwood, Jim Garner, Telly Savalas and George C. Scott.

The format, originated by Bing, remains the same—at least for this year. The amateurs who make the cut will play all 72 holes.

Bing's tournament was notorious for what was known as Crosby weather. Few sports events, in fact, have been played so consistently in such dreadful conditions. If it rains, as it did here Wednesday, or snows, or the wind howls off the ocean this week, will it be known as "AT&T weather?"

Nathaniel Crosby probably spoke for traditionalists among golf fans everywhere when he said: "It's a shame to throw 45 years of tradition and nostalgia down the drain."

THE NEW YORK TIMES TUESDAY, FEBRUARY 11, 1986

New Crosby Golf Is Back to Basics

By ALEX YANNIS

Bing Crosby's name will be associated with golf again in the way he originally wanted when he started his own golf tournament in 1937, his widow says.

Kathryn Crosby, who last year withdrew her late husband's name from the Pebble Beach, Calif., tournament in a disagreement over corporate sponsorship, announced at a midtown news conference yesterday that the new tournament would be strictly for amateurs and it would be held in North Carolina.

Dubbed The Crosby, the tournament will feature 100 two-person amateur teams competing for a $2 million purse, all of which will be donated to charity, making this tournament golf's richest charity event. It will be held June 5-8 at the Bermuda Run Country Club near Winston-Salem.

"It will return to the original format that Bing started in 1937," Mrs. Crosby said, "which is good friends share good times to promote good causes."

The old tournament, known as the Bing Crosby National Pro-Am, began in San Diego, then shifted to Pebble Beach, where it was played over three courses. It involved professionals teamed with amateurs. The pros took home prize money and the rest went to charity.

"Bing gave me clear instructions," Mrs. Crosby said of her husband, who died in 1977. "If the money to charity ever dropped below 50 percent, we were going to leave. That was a very clear mandate."

Mrs. Crosby said at the news conference, which was attended by Gov. James Martin of North Carolina, among others, that the theme of the tournament would be "Celebrating America." She said the tournament would be divided into divisions, the "USA" and the "Builders of America."

Governor Martin said he would invite every governor to play or be represented in the USA division teams. The governors or their representatives will be paired with other celebritities. Mrs. Crosby said each team in the Builders of America division would be a representative from a leading American corporation paired with a celebrity golfer.

Mrs. Crosby said the list of players committed to attend includes Bing's old friends, sports personalities, entertainers, prominent business executives and politicians. Mrs. Crosby said that President Reagan would attend one of the functions, but he would not play. One of the tournament's most popular events is the clambake.

The teams will compete for a $1 million purse in each division. USA division winnings will be distributed to charities in the state of the winning teams. First prize in each division is $500,000, and every team will win at least $5,000 for its designated charity.

Which is really Bing Crosby?

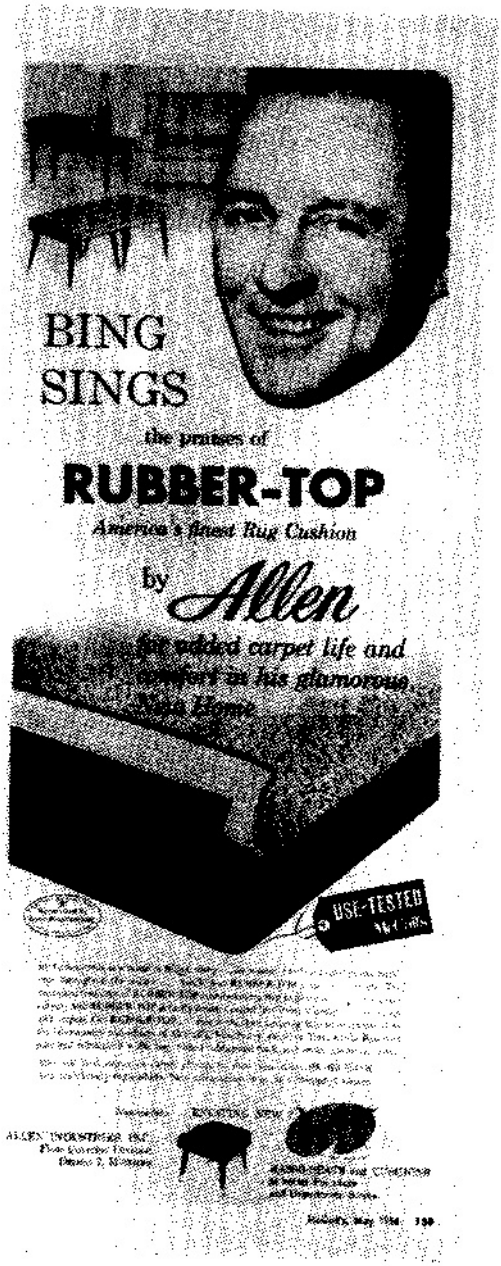
world famous AUTO-LITE spark plugs give you

SMOOTHER PERFORMANCE...QUICK STARTS

AUTO-LITE

SPARK PLUGS "Ignition Engineered"

SHEET MUSIC FOR SALE The sheet music depicted on these pages is for sale by the club on behalf of one of our members. All titles available are shown here. Cost per song is Au$5 or nearest offer. (The song folio counts as one.) Please do not send payment until requested. First come, first served. Address all letters to the Club PO Box, page 1.


BING
SINGS
the praises of
RUBBER-TOP
America's finest Rug Cushion
by Allen
for added carpet life and
comfort in his glamorous
New Home
USE-TESTED

Check your choice with
Crosby...Havoc...Kaye!
REGENT
Quality tobaccos...Multiple Blended
make REGENT
The milder better tasting
cigarette!

FUN EXPERTS ACCLAIM "Miss Tatlock's Millions"

BING CROSBY

says:

"How funny can you get? It should have happened to Hope!"

It costs John Lund $6,666,666.66 a syllable . . . to say "I Love You"! To have or not to have . . . a love affair with his "sister(?)", Wanda Hendrix . . . that's the 20-million-dollar question in this new laugh sensation. Go the fun way with Barry Fitzgerald and Monty Woolley in "Miss Tatlock's Millions" soon at your favorite theatre!

AUSTRALIAN BRANCH

The Club Crosby

THE OLDEST OFFICIAL CROSBY CLUB

HONORARY PRESIDENT
BING CROSBY

AUSTRALIAN PRESIDENT
BARBARA DOGGETT

HEADQUARTERS:
AMERICA

BRANCHES:
AUSTRALIA
CANADA
ENGLAND

9 Forbes St.,
Croydon. N.S.W.
November 10th.'50

Dear Robert,

Your inquiry re THE CLUB CROSBY was passed on to me by the Australian President and I'm only too pleased to give you full details.

THE CLUB CROSBY is officially recognised by Bing and he has accepted the position of Honorary President. His brother, Larry, is Hon. Vice-President and his mother, father, wife and sons are all Honorary Members so you see it's quite a family affair

Membership is 7/6d. per year and all Postal Notes should be made out to the Aust. Prexy. (Barbara Doggett) and payable at the G.P.O. Sydney. Fees should be sent to Barbara Doggett, 7 Ellis Street, CHATSWOOD and when sending them, would you give your full name & address and also particulars of age & birthday for Club record purposes. When your fees are received, your name & address are forwarded to Bing's office and a 10" x 8" portrait of Bing sent direct to you from there.

The Club Journal, BINGANG, is issued three times per year every four months. The latest issue is dut out in November and this will be your first issue of membership. Two free snaps of Bing are enclosed with each issue and other snaps may be purchased too. - Membership also entitles you to regular copies of "Binglettes", THE CLUB CROSBY Newsletter - you will receive the latest issue of this upon joining too.

Back issues of BINGANG can be obtained from the Aust. President too - the issues available are March, 1948 at 2/6d. each. This contains the usual snaps enclosed in every copy of BINGANG and the jounals contain approx. 33 pages of grand reading matter - it was voted by the American Fan Clubs Association as being the best journal compiled by any Fan Club in America.

Also through the pages of BINGANG you can make pen-pals in many countries as well as enter the various competitions etc.

As you can see, there are many pleasures in belonging to THE CLUB CROSBY and I'm sure you'd enjoy being a member.

"Bing"-cerely,

Margaret O'Hara

Secretary.

****

LETTER BOX

From Bernard Brusey, 11 Myrniong St, Burwood 3125

I am sorry to tell you that I have lung cancer and that I have been undergoing treatment at the Peter McCallum Institute. They have given me an average of 3 months to one year life expectancy, more if lucky. Being a Catholic, I believe in miracles.

I have been a keen Crosby man since the early 30's. The first record in purchased was "Pennies From Heaven" and after the War, (I was a P.O.W. in Germany for 3 years) I used to spend all my money on Bing 78's.

I have been in contact with Mrs Crosby from time to time and she once sent me a badge that Bing used to wear in his hat. I wish the members well and hope that the numbers grow in the years to come.

From Reg Bristo, Gwent

I congratulate you on the continuing success of your society and the excellence of the magazine. It was good to meet Keith Dorman and his family at Leeds last Autumn. And I was particularly pleased

with the copy of the KMH programmes I was presented with. I send our greetings to you and all your members - and may you continue to thrive.

From Reg Andrews, Sydney

Go to see "A Nightmare On Elm Street II" - the movie. Horror of horrors! They play Bing's original recording of "Did You Ever See a Dream Walking" at the end! I would love to hear the members' reactions.

From Frank Smith, New York

As you know, we are most fortunate nere to have so many stores which carry, on and off, most of Bing's records. Recently I was able to purchase the Japanese "Bing Crosby on V Disc". It was the only copy this store had, and if I didn't arrive at the exact moment I did, someone else certainly would have grabbed it. I also purchased "Singularly Bing", Crosbyana Volume 7, and was particularly interested in the coment on the Australian alternate tracks.

St Patrick's Day also bought, in the mail, a copy of the U.S. Olympic Team record issued in 1984 which features a medley by Bing of: "Battle Hymn of the Republic", "America", "When Johnny Comes Marching Home" and "America the Beautiful".

From Lance Gardam, North Croydon

I thought you'd like to hear about a recent phone call I made to radio station 3MP, now that they have gone 'easy listening'. I thought that we would surely hear a bit of Bing as 3AK (which until recently played this format. BM) used to give him quite a bit of airplay on the nostalgia programme on Saturday, but not so. On ringing, I was politely told, and quote: "The management of 3MP has decided it will not be playing any Bing Crosby records." Stunned, I asked why, and the voice on the phone said that they would have plenty of Crosby songs sung by, of all people, Frank Sinatra and Perry Como and that they considered Bing's style too datedfor today's listeners!

(After receiving Lance's letter, I wrote to 3MP on behalf of the Society, offering to lend them any Crosby tracks from my collection for taping on cartridge (common practice these days) for on-air broadcast. I received a letter back from the Program Director, Gary Collins, which said: "Without doubt, Bing Crosby's contribution to the recording industry over many decades is incalculable. I, like yourself am very much a Bing Crosby fan, and enjoy hearing his recordings. We do play several Bing Crosby tracks, and as the format evolves we will be adding additional tracks."

I did consider offering Mr Collins membership in this club as he is "very much a Bing Crosby fan", but thought better of it! BM)

From Ted Paradissis, North Balwyn

The Melbourne Jazz Repertory Company deserves very high praise indeed for its recent season of performances built around the lives and music of Bing, Hoagy Carmichael and Bix Beiderbecke. A small party of Crosby members attended the final show, and we were confirmed in our opinion that Bing is alive and well, and loved by many people.

The whole occasion was a real treat at $20 a head, which included dinner and about 3 hours of non-stop variety, with one intermission. We only hope that other members of our Society were able to take in the earlier shows, especially as the MJRC performances were advertised on page 42 of the February 1986 issue of The Crosby Voice.

The venue was the Naughty Nineties Music Hall in Glenferrie Road, Hawthorn. It is spacious, with many good seats and a stage large enough to enable the MJRC performers to use it with maximum effect. After dinner we settled down to enjoy an excellent evening's entertainment by the multi-talented MJRC musicians, singers, performers and dancers, many of whom showed diverse skills. Costumes were very good. The entertainers' enthusiasm and good humour never flagged. Material relating to Bix and Hoagy figured prominently on the programme, but there is no doubt that Bing was the audience's favourite. Among the many talents present, one has to mention trombonist and Crosby-style crooner Harry 'Lillis" Price, whose genial presentation of Bing's songs drew tumultuous applause. These included: Lazy River, Learn to Croon, Million Dollar Baby, Small Fry, Mississippi Mud, Please, Lazy, Chicago Style and Stardust.

"This is the first time I ever liked listening to Crosby!"

says HOPE

HOPE:
For years, I've always stuck cotton in my ears whenever the Old Groaner opened his mouth. But now he's got something that sounds good. Really good. Let's hear it, Bing.

CROSBY:
Thank you, Mr. Hope. You are kind, very kind. Ladies and gentlemen, this isn't a song. It's just a suggestion. This year, let's all give U. S. Savings Bonds for Christmas presents. Tell 'em about those bonds, Cheer Nose.

HOPE:
Gladly. It's all very simple—even Crosby understands how they work. In just ten years, they pay $4 for every $3 they cost. And they're appropriate for everybody on your Christmas list—young people, middle-aged people, and people as old as Crosby. Am I right, Bing?

CROSBY:
For once in his life the old Scout-Master is right. But seriously, folks, nothing makes a more welcome, more sensible present than U. S. Savings Bonds. And you can buy 'em in any bank or post office, too—

HOPE:
So why not give the very finest gift to America—U. S. Savings Bonds!

Give the finest gift of all... U.S. Savings Bonds

Best news for your eyes in TV history...
G-E
ULTRA-VISION
G-E Dealers' spectacular showdown
gives you this dramatic proof
BLACK-DAYLITE TV
WITH ULTRA-VISION
You can put your confidence in...
GENERAL ELECTRIC

"Everyone tells me,
'Pete, you look
just like Bing Crosby
in your Knox Jaguar!'

"Can't say that I blame them for being impressed. That intriguing, Black Mass shade does things for a man. And you can shape the soft, pliable felt to suit your personality." Any man would look better in a Knox Jaguar, $13.50. It's even available in a companion cashmere cloth hat for casual wear, $13.50.

A Knox does interesting things for a man

KNOX HATS

A Knox Lab division of Hat Corporation of America

See BING CROSBY in Master Racket's production of "STAGECOACH," released through 20th Century Fox

Beginning Wednesday,
October 16,
PHILCO
invites you to listen to

Bing Crosby!

From now on, Wednesday is the night to hear Bing Crosby on "Philco Radio Time." Yes, radio's greatest singing personality is now brought to you exclusively by Philco, world's largest radio manufacturer. So, to hear Bing sing, listen every Wednesday night to his brand new show for Philco . . . at 10 o'clock in the east and 9 o'clock everywhere else, over the ABC Network plus many additional stations throughout the nation.

PHILCO

Famous for Quality the World Over

COLLECTORS' CORNER

An interesting bag of 'collectables' this time round.

On the top left is the label to a very interesting 78 issued late in 1934 and featuring actual soundtrack excerpts from various movies of the day. Bing is represented by a few seconds of the song "With Every Breath I Take" from "Here Is My Heart".

One of our members is very keen to obtain a copy of this disc. See under 'Trading Post' for details.

The second label is from a 78 that some collector's believe is a non-listed Crosby Whiteman release. i.e. Bing's name doesn't appear on the record personnel sheets of the time.

If Bing is present, it is only as a member of the chorus. For myself, I can't hear him, but don't take that as meaning anything!

Is this the worst record ever made about Bing? I would welcome your comments. If you've never heard this bizarre waxing, I wouldn't rush. But if your curiosity overcomes your better judgement, then borrow tape C.I.1 (Collectors' Items 1) from the Club's library.

Two Crosby key rings! A first for these pages. My daughter Bindi (who must have been working overtime) found the one above. The exhibit at left comes from Larry Kiner of Spokane Records.

NEW RELEASES

Original sounds from Bix — and Bing

BING, I beg forgiveness. Believe me, cross my heart, I had never ever thought you sounded like Woody Woodpecker, nor will I again.

But for those few embarrassing moments you did sound absolutely awful ... just like, I'm afraid, the aforesaid WW.

I rushed to the record sleeve for reassurance. Yes, there it was, not in black and white, but blue and black. Track 4, Mississippi Mud, performed by Paul Whiteman and his Orchestra, Bix Beiderbecke playing cornet, vocals by Irene Taylor and the Rhythm Boys, first named among whom was a young, undiscovered Bing Crosby.

Yes, the stylus was on Track 4, but that sound was almost indescribable.

Then the truth unfolds. The previous platter to grace the trusty turntable had been an LP-size 45 rpm Eartha Kitt and, yes, yours truly had omitted to switch back to the 33 1/3 rpm speed at which Bix and Bing would have sounded, er, like Bix and Bing.

The necessary adjustment made, the disc re-started and *Bix Beiderbecke — Great Original Performances, 1924-1930* suddenly sounded as might be expected of yet another issue in the much acclaimed Jazz Classics in Digital Stereo series developed by Australian sound engineer Robert Parker.

This man has done some extraordinary things with old 78 rpm records, and the Beiderbecke is no exception.

In just half a decade — Beiderbecke was dead at 28 — he left an indelible mark on music. On this album, he is heard fronting His Gang, or as a member of other jazz bands and orchestras in which he played. — ABC: L 38499.

★ ★ ★

The record reviewed above is another in the excellent series of ABC re-issues of vintage jazz material. Interestingly, these discs are now appearing in compact disc form, although I haven't seen the above records in that format yet.

JOYCE RECORDS - A new label from the USA

I don't know much about this company, except that I have their listing of around 100 LP's, mostly featuring big band broadcasts from the 1930's and 40's. However, there are four Crosby LP's, details as follows:

LP-1117 One Night Stand with Bing Crosby at the Music Hall, with Hope.

LP-1128 One Night Stand with Bing's 20th anniversary in show business 1/17/51 plus 4/11/51

LP-1133 One Night Stand with Bing's Chesterfield Show. April 25th and May 23rd, 1951.

LP-6050 Bing Crosby's Chesterfield Show - Nov 28; 1951, with Louis, Ella and Jack Teagarden.

SINGULARLY BING - CROSBANA VOL 7 - Broadway Intermission BR-137

Many collector's will welcome this new issue as it features most of the non-reissued singles from the late 50's to the late 60's. As a bonus, it also has the three alternate Bing & Buddy Bregman tracks from "Bing Sings Whilst Bregman Swings" which were only ever issued on Australian Verve. The other tracks on this 18 track LP

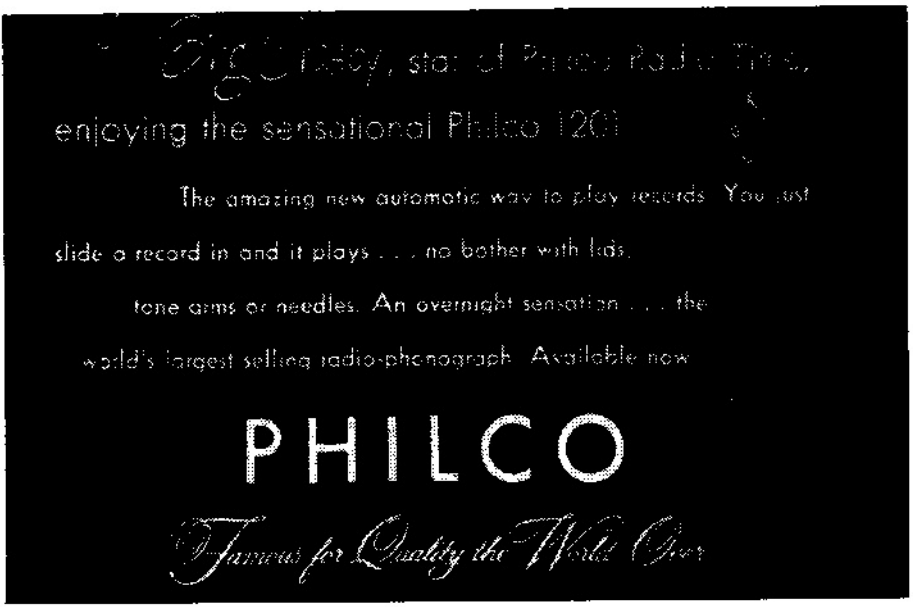
Wednesday is Bingeday
Listen to Bing Crosby on Kraft Radio Time,
his one and only radio program
Every Wednesday at 10 P. M.
the East, 9 P. M. everywhere else ABC
Network and many additional stations

are Gigi, Trust Your Destiny to a Star, Rain Church Bells, Man on Fire, Seven Nights a Week, Straight Down the Middle, Tomorrow's My Lucky Day, Just What I Wanted For Christmas, The Second Time Around, Incurably Romantic, Nothing in Common, Paris Holiday, The White World of Winter, Where the Rainbow Ends (alt. take), The Blue Room, Cheek to Cheek, and Mountain Greenery.

Quality is very good. The record is available through U.S. outlets, but we recommend Rare Records, PO Box 10518, Glendale,California, 91209, USA.

Now a White Christmas PICTURE DISC!

We haven't seen this item yet, but copies are on the way. It's an EP from the UK featuring three tracks: White Christmas, Silent Night and Christmas in Killarney. The playing surface features a full-colour shot of Bing with holly bow tie. Pictures next issue.



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BING AT FRONT ROYAL
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A couple of issues back, we published a photo of U.S. rep Richard Pearson in from of the Bing Crosby Stadium at Front Royal, Virginia. Why a 'Bing Crosby' stadium? U.S. member Mark Scrimger did some research and came up with the following:

In May 1948, when the Warren County-Front Royal Recreation Assoc. was in the formative stage, Bing was visiting in the Guest House, at Bayard, Warren County.

Due to his great interest in recreation and the youth of our nation, he offered to assist in any way he could. The offer was gladly accepted and the following evening a special entertainment was presented in the HIgh School auditorium. At the conclusion of a 45 minute show, in the presence of the Lt. Governor of Virginia and others of high rank, Bing stepped forward and presented his personal cheque for the sum of $1,000 to the Treasurer of the Association, thus becoming the first financial contributor to the Recreation Programme of Front Royal and Warren County.

Early in 1950, officials if Paramount Pictures, fully aware of Bing's interest in Front Royal, visited there and conferred with community leaders regarding the staging of the premiere of "Riding High", Bing's latest film, there. Plans developed from this point on. The Town Council named the new stadium being built by the Recreation Association as "Bing Crosby Stadium".

On April 1st, 1950, Bing Crosby Day was celebrated in Front Royal with thousands on hand for the dedication of the stadium. A mammoth parade with Bing as Guest of Honour was staged and Square and Round Dancers, all in honour of Bing, were held. Nation-wide broadcasts were made of the happenings and Bing participated in e leven personal appearances in a period of 26 hours.

Seats for the premiere of 'Riding High' were auctioned to the highest bidders. Following the screening, Bing again entertained his friends of the area and at the conclusion of what is regarded as one of his greatest appearances, he presented his personal cheque for $3,595 in order to bring the gross receipts for the day to $15,000.

[cont.../53]

"ROAD TO BALI"
BING CROSBY, BOB HOPE, DOROTHY LAMOUR
Bing, Bob and Dorothy
show you
HOLLYWOOD TAPE TRICKS
to brighten your home at Christmas
1 SEAL WITH "SCOTCH" CELLOPHANE TAPE
2 DECORATE WITH "SCOTCH" GIFT WRAP TAPE AND GIFT SEALS
MERRY CHRISTMAS!
NEW Gift Idea FOR YOUNGSTERS!
SCOTCH BRAND
CELLOPHANE AND GIFT WRAP TAPES

(Bing at Front Royal Cont.)

Many dignitaries were in the audience that evening including the Vice President of the United States, the two United States Senators from Virginia, the Congressman from the Seventh Virginia District, the Governors of Virginia and West Virginia, the Secretary of the Army.

****

TRADING POST

OFFERS INVITED - Closing date July 31st, 1986

The following items are all from the Estate of late member Syd Smyth. All bids should be addressed to:

Allan Morton, 2 Georgina Ave, Elanora Heights, NSW Australia 2101.

12" LP's - Condition Excellent

Shhhh Bing - Vols 1,2,3 and 4
Good & Rare - Vols 1,2,3,4 and 5
Going Hollywood - Vols 1,2,3,4,7 and 17.

(The above Australian private issues are very rare and bids should reflect this accordingly!)

Young Bing Crosby (RCA Japan), Movie Featurettes 1931, Prelude to Hollywood, The Bing Crosby Story 1 & 2, Blue Hawaii (Aust. Festival), Bing Crosby in Hollywood (US Columbia), Bing and the Andrews Sisters Vols 1, 2 and 3(U.K Coral), Rhythm on the Range (UK Coral), I Love You Truly (UK Coral), Distinctively Bing (US Sunbeam) Vols 1 & 2, Soft Lights & Sweet Music (Pelican), Young Bing Crosby (RCA Aust), A Legendary Performer (RCA), Crosby Classic (Coronet Aust), Voice of Bing in the 1930's (Brunswick), Paul Whiteman (Col US), Paul Whiteman Vol 2 (Victor US), The Boy Friends (Harmony) Bing - the Early 30's (Ace of Hearts), Pocketful of Dreams (Aust Festival), Easy to Remember (Aust Festival), Pennies from Heaven (Aust Festival), Great singers of the 30's (Fanfare), Bing Crosby Collection - Vols 1,2 and 3 (CBS Aust), Wrap Your Troubles in Deams (RCA Aust).

BOOKS

The Incredible Crosby - Barry Ulanov - Good cond. Tattered dust jacket.
The Story of Bing Crosby - Ted Crosby - Good cond. No jacket.
Call Me Lucky - Bing. Good cond. Jacket torn.
Bing - Ted and Larry Crosby - Blue & Gold cover - 1st edition - autographed: "To Mamie Johnson with best regards - Ted Crosby 1941".

SHEET MUSIC

About 50 pieces. Send S.A.E. for complete list.

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Wrap Your Troubles in Dreams/non-Bing Aust. Zonophone EE 261

VIDEOCASSETTES

VHS - $15 - $20 each. Send for list, S.A.E.

.....

Reg Andrews, B 16 Hunter Connection, 7 - 13 Hunter St, Sydney 2000,

has the following for sale, Au $5 each, plus postage.

Distinctively Bing, The Golden Age of American Radio, Crosby Classics, Astaire, Rogers and Crosby, Tribute to Bing Crosby - Vol 1 & 2, Rare Early Records, When Irish Eyes are Smiling, I Grande Del Jazz, Merry Christmas, She Loves Me Not (fair only).

Write for details of other LP's that Reg has. He also has various cassettes for sale (taped by him) @ $2.50 each.

.....

Charles Baillie, 118 W. Las Flores Ave, Arcadia, Cal 91006 USA

wants an NTSC VHS video of 'Here Is My Heart'. Also, one of 'Top Of the Morning'. Charles will pay, exchange or whatever to get copies.

.....

Thelma Wood, 47 Wingrove St, Carnegie, Vic 3192 (Phone 555 9846)

has about 100 LP's to dispose of, about half Bing, the rest artists like Val Doonican, Rita Hayworth, Jayne Powell. $5 - $6 for most. Also, 2 sets of Spanish Bing Tribute souvenir envelopes.

LES SAYNOR (1920 - 1986)

(Jim McManus, Connee Boswell and Les - in 1975)

It is with great sadness that we report the passing of our friend and the Club's Secretary, Les Saynor. Les had been a member of the club since it's foundation in 1977 and was one of it's most active and enthusiastic members. A sign painter by profession, Les was never reticent when it came to offering his skills for the club's needs. Signs, posters, special cards - nothing was too much trouble for Les. And when the time came to collate this magazine, Les was always one of the first to arrive and then one of the hardest workers.

I didn't know Les Saynor before the Victorian Bing Crosby Society, but I'll never forget him.

VALE - LESLIE ROBERT SAYNOR

By Jim McManus - one of his closest friends

This is to say farewell to a great mate of mine and a good friend to the Victorian Bing Crosby Society - Les 'Bingo' Saynor.

Les will be missed by many groups, the International Sinatra Society being among them, but being amongst the top Crosby Collectors in Australia and an enthusiastic committeeman, he will perhaps, be most missed by our Society.

Les was always willing to help with our social functions. During many lucky wheels, he was an invaluable ticket seller.

If we ever required a showcard or poster done, we only had to ask once - and it was done without fuss and without charge.

As I said, Les, was among the top record collectors in Australia. His collection ran into thgousands of records, to say nothing of films and memorabilia.

Although he received several letters from Bing, his one disappointment was that he had never seen him in person.

In 1975, Les and I spent a month in America and the nearest we came to Bing was to spend 2½ hours with Connee Boswell in her apartment by Central Park, New York - a great thrill for both of us. Naturally, Bing figured prominently in our discussions.

I don't think that I will ever hear a Bing record without thinking of my pal 'Bingo'.

Our President Bob and all the members say thanks for all the pleasure he gave us, and extend our sympathy to his family.

And so it's 'Farewell' - 'Now That You're Gone' - 'When Day is Done' as you head for 'The Last Round-up' to the 'Cabin in the Sky' - 'Where the Blue of the Night Meets the Gold of the Day, Bing Crosby waits for you.'

THE Q.B.C.S. REPORT

MUSIC EVENING - 8TH FEBRUARY 1986 - BING VS THE REST

Twenty-seven members and guests enjoyed an evening of nostalgia and song at Les O'Donnell's residence. The evening was devoted to Bing singing over 35 of his songs, followed by other artists singing the same song. It was interesting, for example, to hear Bing's rendition of 'Blue Skies', followed by Frank Sinatra's version. Or Alice Faye singing 'Never in a Million Years' followed by Bing. In all,over 35 artists plus Crosby filled the air. Many members joined in with both versions and the evening, a first for the Society, was deemed to be a ghreat success.

VIDEO EVENING - 12TH APRIL

Twenty-three members and visitors attended this wonderful evening at the home of Peter Traynor. Two videos were shown:

"PARIS HONEYMOON" and "GOING HOLLYWOOD".

It was a first for many members and most enjoyable. The evening was supplemented by displays of sheet music of some of the old Crosby songs, plus film annuals, movie memorabilia, etc. The weather Gods being kind, the function was held outdoors on a warm autumn evening.

BING'S BIRTHDAY LUNCH - 10TH MAY, 1986

Our next function will be a Bing Birthday Lunch at the Ron and Dawn Gillett riverside home. Suitable music, videos and a quiz will be the highlights of the day.

PETER TRAYNOR

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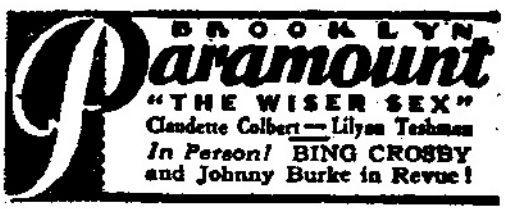
WHERE WERE YOU IN 1932???

(If you lived in New York, chances are you were at this theatre!)



ASK YOUR DOCTOR! 187,000 PHYSICIANS NOW HAVE THE FACTS!

MINUTE MAID FRESH-FROZEN ORANGE JUICE IS BETTER FOR YOUR HEALTH

THAN THE SAME ORANGES SQUEEZED AT HOME!

Now comes new proof—reported in a leading medical journal and sent to your doctor—that MINUTE MAID, served the year around, is better for your health *than the same oranges squeezed at home.*

Better because this scientific proof again shows that MINUTE MAID contains decidedly more VITAMIN C—needed by everyone for stronger teeth, bones, healthier tissues—more energy and vitality.

Better because this scientific proof again shows that MINUTE MAID contains far *less* peel oil, sometimes the cause of allergies and stomach upsets in infants.

Better because this scientific proof again shows that MINUTE MAID's purity standards are *far higher.*

So let the bother and mess of squeezing oranges. Get MINUTE MAID at your grocer's frozen-food cabinet today. Remember—each 6¢ can makes 1¼ pts. of the tastiest, real orange juice you ever tried!

BING CROSBY says:
Take it from me... it's DEEE-LUSCIOUS!

THE 1986 BBQ:

ABOVE: Glen Parkinson and Kevin [illegible].

LEFT: Yogus [illegible] and friend.

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AT LAST - BING'S BEST SELLERS ON COMPACT DISC
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(Recently, we received the following advice from Steve Hoffman, A & R Manager of Special Markets and Products, MCA Records, USA.)

Pending any legal snags, I have great news for you! There will be two Bing Crosby compact laser discs released by MCA Records in late 1986. The first will be a Greatest Hits type compilation called "Bing Crosby Sings Again". It will also contain two unreleased masters. It will also include as a bonus track, the Christmas greeting to Decca employees from Bing, Jack Kapp, Connee Boswell, Victor Young and Bob Crosby from December, 1940.

The other disc will be a compilation of Bing's best Christmas songs.

These discs are going to look and sound great! I will use all the original source material in making mono digital transfers.

Please keep in mind that this will be a compact disc only. I do not have any release dates for you yet; I just wanted the Crosby clubs to have advance word that this is probably going to happen.

If you have any questions, please feel free to write to me here at MCA Records.

(Steve's address: 70 Universal City Plaza, Universal City, Cal 91608)

(Bearing in mind that most Crosby fans do not have C.D. players, I wrote and asked Steve Hoffman if they planned to release ordinary LP's as well. He replied:)

I relaize that most Bing Crosby fans will wonder why the new releases are going to be only available on Compact Disc. Believe me, it is a step in the right direction. If the CDs sell (I am sure that they are going to), then MCA will take heart and release these compilations on vinyl and cassette as well.

Regarding the session transcriptions that have survived from the 1940's, there are literally thoiusands of transcriptions in the vault on Bing; all of them contain priceless alternate takes of every song he recorded between AUgust 1943 and February 1949. Someday these will be available if I live that long. The sound is flawless. Absolutely no surface noise.

BITS 'N' PIECES

* This should have been in our 'Trading Post' section but I ran out of room. Stan Leland, 10 West 66th St, N.Y. N.Y. 10023 USA needs a copy of the "VOICE OF THE STARS" 78 on page 45 of this issue. He also wants the White label Decca "Adeste Fideles/Silent Night etc". Two very rare items but Stan will make it well worth your while.

* Sad to note the passing of Ray Milland. One of his first film appearances was back in 1934 in "We're Not Dressing". Of course, back in those days he was only billed as 'Raymond' Milland.

* I was in a department store some weeks back when my attention was caught by a programme on one of the display TV's. It was demonstrat- how one of the audio laboratories in the USA had developed a way of playing old records such as cylinders with a laser beam. Apparently the results are excellent - for obvious reasons. Makes you wonder whether they'll develop a laser stylus for home use too!

* VIDEOS FOR HIRE. Newer members may not be aware that the club has three 3 hour VHS videocasettes featuring the edited musical high- lights from all of Bing's movies. Cost per tape is $5 plus $2 for packing and postage. Once there was a delay of some months for borrowing, but now all tapes are in and available. Please limit your order to one tape at a time though.

* CLUB BOOKS MISSING - Would any members who have borrowed club books at our film evenings, please return them at our next evening, or at least mail them back. Amongst those missing are "Call Me Lucky" and "The Films of Bing Crosby".

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MORE NEW AUDIO CASSETTES TO BORROW

1. JJ 9 - John Joyce has added another tape to his popular series, making nine in all that can be borrowed. This one features Bing with Judy Garland on one side, and other guests on the other.

BBC 1 - 7 - In response to many requests, we recently transferred the Douglas Fairbanks BBC series on Bing to seven 2 hour cassettes. Imagine our annoyance when we discovered that the ABC were re-running them in the mornings. Anyway, we'll offer the tapes and see what happens!

THE B.C.H.S. REPORT

From Ken Twiss:

In 1978, The Bing Crosby Historical Society was formed. Its purpose was toassure that Bing Crosby's place in the history of the entertainment industry is secured through the collection of documents related to his life as a performer, and the preservation of the house where he was born.

During the course of its work, the BCHS has discovered a circumstance unique in Washington State which deserves recognition and promotion as as 1989 State Centennial project. i.e. That the state has produced a considerable number of entertainers during the course of its history. These include Gypsy Rose Lee, Carol Channing , Edward R. Murrow and Quincy Jones.

BCHS feels that these people should be commemorated as part of the state's centennial celebration.

Therefore the Society intends to implement the following three major projects:

1. Washington State Goes to Hollywood

This will consist of firstly, a travelling photograph and video exhibition featuring Washingtonians who have had an impact on the entertainment industry, and secondly, live productions combining professional performers associated with the state with local amateurs.

2. Big Band Hall of Fame

The goals of this project are (i) To commemorate the Big Bands through inductions, (ii) To promote Big Bands through regular functions, and (iii) To develop a scholarship fund for the benefit of future musicians.

3. Washington Gallery of Arts and Entertainment

This wil be developed to provide a facility where material related to the entertainment industry can be collected and preserved. As conceived, this would combine a museum, gallery and entertainment-related progams into one facility. The development of this physical plan is the long-term goal of the BCHS and will ultimately be the home for both it and the Big Band Hall of Fame.

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OTHER BING CROSBY SOCIETIES
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THE BING CROSBY HISTORICAL SOCIETY - Ken Twiss, President.
PO Box 216, Tacoma, Washington 98401 U.S.A.

INTERNATIONAL CROSBY CIRCLE - Reg Bristo, Secretary/Editor.
7 Greenmeadow Close, Cwmbran, Gwent NP44 4PJ, England.

SOUTHAMPTON BING CROSBY CLUB - Jim Newell, President.
17 Edwina Close, Bitterne, Southampton, Hampshire, England.

THE BING CROSBY PHOTO CLUB - Frank Murphy, President.
32 Ferndale Ave, Wallsend, Tyne and Wear NE28 7NE, England.

THE BING CROSBY COLLECTORS SOCIETY - John Bassett, Editor.
15 Oast Way, Rochford, Essex SS4 1RZ, England.

BING'S FRIENDS & COLLECTORS SOCIETY - Larry Gunn, President.
170 Terminal Avenue,Menlo Park, California 94205. U.S.A.

CLUB CROSBY - New President to be appointed
PO Box 8283, Sacramento, California, U.S.A. 95818

KATHRYN CROSBY CLUB - Caroline Dawson, President.
1374 Broadway, &-D,West Somerville, MA. 02144, U.S.A.

QUEENSLAND BING CROSBY SOCIETY - Vic Bridger, President.
PO Box 92, Ferny Hills, Queensland, Australia 4055.

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THINGS FOR SALE: LP's at a discount to members from i)The Bentleigh Sewing & Record Centre - 348 Centre Rd, Bentleigh, and ii) Cunninghams - 80 Church St, Brighton. Over 100 Crosby cassettes are available from Arnold Baker, 48 Groomsport Rd, Bangor, Co Down, N. Ireland BT20 5LR. A Bing Discography 'Bing - Just For The Record' is available from John Joyce, 21 Birchfield Gardens, Gateshead, Tyne and Wear NE9 7TJ, England. 4 pounds by surface mail, 6 pounds by air mail.

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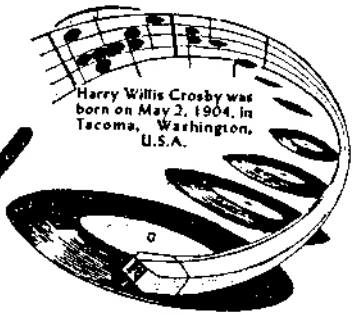
"BACK PAGE SPECIAL" this issue actually extends over four pages! Thanks to member Bob Jones who provided this article for us.

VALIANT 4p

EVERY MONDAY AND TV21 29TH DECEMBER, 1973

WHEN HE WAS A BOY—

BING CROSBY



Harry Willis Crosby was born on May 2, 1904, in Tacoma, Washington, U.S.A.

In 1906, when Harry was two years old, the Crosbys moved to Spokane where the boy's father, whose name was also Harry, became a book-keeper with a local firm.

For the next few years, the family were usually rather short of ready cash, but Harry's father was always optimistic.

In fact, Harry's father spent part of his first man pay cheque on a phonograph!

Mr Crosby was determined that his children should be musical, and even went into debt to purchase a piano. Both of Harry's sisters learnt to play it, but the boys couldn't find the time.

Harry never did get around to taking piano lessons. Instead he took to singing and whistling as he roamed around the city.

It was when Harry was eight years old that he became known by a different name for the first time.
I LIKE THIS "BINGVILLE BUGLE" STRIP BEST, VAL. DON'T YOU? THIS GUY BINGO SLAYS ME.
BINGO...BINGO...I RECKON I'M GOING TO CALL YOU THAT FROM NOW ON, BINGO! HEY IT SOUNDS GOOD.
"Bingo" soon got shortened to "Bing", and the name stuck.
Bing's theatrical debut took place on Christmas when he took part in a school pageant dressed as a girl.
THIS IS THE LAST TIME THEY GET ME ON A STAGE IF I CAN HELP IT!
But Bing's mother was very keen that he should have tuition from a singing professor.
MUM, DO I HAVE TO GO TO THAT CRAZY PROFESSOR ANY MORE? I HAVEN'T SUNG ANYTHING YET, IN TWO WHOLE LESSONS! ALL I DO IS BREATHING EXERCISES.
TRY IT JUST ONCE MORE, HARRY. YOU NEVER KNOW, YOU MIGHT GET AROUND TO SINGING IT IN TIME.
The boy's interest in singing was, however, very much on the wane. After moving to Gonzaga High School he became very interested in football.
BING, BOY, ONE OF THESE DAYS YOU'RE GOING TO GET TROODDEN UNDER FOOT AT THIS MAN'S GAME!
WE DON'T WANT TO DISCOURAGE YOU, KID, BUT YOU'RE REALLY TOO SMALL FOR CENTRE, AND YOU AREN'T REALLY FAST ENOUGH FOR THE BACKFIELD.
Bing may not have been a great footballer, but he played a good game of baseball. At one time he even reached semi-professional status at the game, playing for the Spokane Ideal Laundry team!
COME ON, CROSBY!!
YOU'LL BE IN HOT WATER IF YOU LOSE AGAIN, FELLAS!
CROSBY WILL FIX 'EM. LOOK AT HIM HIT THAT BALL!
One summer, Bing worked in a logging camp run by a cousin of his. But the work had its dangers—
HECK THAT'S BOTH KNEES YOU'VE HAD OPEN AND YOU AIN'T BEEN HERE THREE WEEKS.
WE'D BETTER GET THE KID OUT OF THE PLACE BEFORE HE KILLS HIMSELF, FLOYD.
But Bing's favourite part-time job was as an assistant in the prop. department of Spokane's big opera-house, the Auditorium Theatre. Here he saw all the big stars and was bitten by the show business bug. It was there he saw Al Jolson.
EXIT
GEE, WHAT A VOICE. HE SOUNDS JUST LIKE HE DOES ON DAD'S PHONOGRAPH RECORDS TOO!
In 1921, at the end of his first year in university, Bing joined a six-piece band called the Musicaleers. While at Gonzaga High he had been part of the college group known as the Juicy Seven, but this was more sophisticated.
THIS IS THE THIRD JOB THIS WEEK, AT THREE DOLLARS A NIGHT, THAT MAKES NINE BUCKS SO FAR. GEE, I'LL SOON BE RICH!

Well - how about that! I bet you never knew that the Rhythm Boys "starred in the first big film musical, 'The Jazz Singer' with Al Jolson" !!! Perhaps that was before they appeared with Eddie Cantor in "King Of Jazz" or Paul Robeson (in white face) in "Reaching For the Moon"!

On that tongue-in-cheek note, let's end this edition of the Crosby Voice. Looking through the pages, it seems to be very full issue with a good combination of news and nostalgia.

Anyway, I hope that you enjoyed reading it,and remember, the magazine is as good as <u>you</u> make it. The more members articles and contributions that we get, the more intresting it can be.

Hope to see you at our June 2nd meeting.

Bob Mackley